

Banzhaf Reconsideration Meeting Tomorrow

The tenure committee of the law school is meeting today to reconsider its December 4 decision which denied tenure to Law Prof. John F. Banzhaf.

Banzhaf, who has gained nationwide recognition for his consumer crusades and legal activism, was denied tenure by a vote of 18-13. Law School Dean Robert Kramer explained at the time that the "denial of tenure may be repealed if new evidence

along the lines of tenure criteria were submitted by students."

After three months of debate between the faculty and students, several students drew up "new evidence" for today's meeting. The evidence centers around the several student legal activist groups that have grown out of Banzhaf's clinical law classes.

These groups include SOUP, which is credited with the first

major reform of the Federal Trade Commission in almost 40 years. TUBE, who's petition concerning deceptive ads on TV has already prompted a number of FTC complaints; and LABEL, a group who just petitioned the Food and Drug Administration to institute new regulations on proper labeling of all foodstuffs.

In a December 14 editorial, the Advocate, the law student newspaper, urged that "On the

part of the faculty, we would ask them to reconsider Prof. Banzhaf's effectiveness in light of the student evaluations since the overwhelming majority of the tenured faculty did not visit his class for their own evaluations."

The criteria used by the Committee are: 1. Effectiveness as a teacher, as indicated by such indexes as student evaluations; 2. Quality and

quantity of professional writings; 3. Law School and University activities; 4. An estimate of continuing future competence and effectiveness in the above respects during the balance of the faculty member's teaching career; 5. Quality and quantity of other professional and civic activities."

If he is again denied tenure, Banzhaf will leave GW at the end of this academic year.

The HATCHET

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Thursday, March 4, 1971



WILLIAM KUNSTLER

Kuntsler Discusses 'Bitter Lie' Of Equal Treatment Under Law

by Dick Polman
Asst. News Editor

Describing himself as "a disturbed, despondent, and despairing lawyer," William Kunstler told a near-capacity Lisner audience Tuesday night that the American ideal of "equality under the law" was "a bitter, living lie."

The keynote speaker of American Justice Symposium Week changed the emphasis of the week from justice to injustice in the opening of his speech, saying "I'd rather discuss the general rule than the exception."

Speaking in deep, rich tones, and waving his eyeglasses, Kunstler cited the H. Rap Brown

case as an example of "monstrous perversion of the law." Referring to the Fugitive Act invoked against Brown in Maryland three years ago, Kunstler commented that "all the government has done is drop the word 'slave' from the law."

He also mentioned the killing of Black Panther Fred Hampton, and said the subsequent Chicago investigation showed that "no justice can be obtained if you're a black revolutionary." No indictments were brought against police in the aftermath of that raid.

"The Kent State grand jury findings should be read by every one of you," Kunstler added. "The indictments brought

against students serves as another example of officials trying to excuse official murder."

But Kunstler reminded the restrained, yet attentive audience that these were just headline cases. "Everybody must understand," he emphasized, "that these well known cases are but symptomatic of a great mass of similar experiences of those who merely go down in the dust day after day."

Kunstler sees the administration as making the situation worse. "We are in the grip of a prototype in the White House who is systematically

(See SPEECH, p. 2)

Ending ULI 'Awful Thing'

HATCHET: What is your reaction to George Washington's decision to disassociate themselves from the Urban Law Institute?

KUNSTLER: It's an awful thing. You had law students working with people, and now they're going to be buried back in textbooks. It's terrible. I had no practical experience. I didn't know how to deal with people. This is a real bad sign, and I think it's an issue where law students should get off their asses and fight, because it's not all that fun to read Marbury vs. Madison.

The trend, unfortunately, is administrators trying to expiate

their students' social consciences, so that they won't disrupt the system.

HATCHET: Time Magazine recently published a series of articles portraying what they saw as the quiet, apolitical student being the rule this year. Do you agree with their study?

KUNSTLER: First of all, I don't trust Time Magazine. I think they may have created something that may not be true. Nobody can really predict where

the chips will fall. Frankly, the apathy that I do see is caused by government and university repression. Students are being kicked out of school for minor violations. At Stanford, the school is even withholding scholarships. You know, if school wasn't such a good rallying point, it'd be better for students to just leave. The universities just train you to take

(See INTERVIEW, p. 2)

GW Students' Link With Capitol Blast Only Rumor

The Federal Bureau of Investigation yesterday circulated photographs of three suspects sought in the investigation of the bombing of the U.S. Capitol early Monday morning.

No names of the suspects were released and descriptions of the pictures could be obtained only second hand from Capitol Hill employees who had been asked by investigators if they could identify any of the suspects.

Yesterday afternoon one D.C. radio station announced that unnamed GW students were being sought in the investigation, but all subsequent media reports failed to substantiate this.

Another report said that three students, possibly from GW, headed towards New Hampshire in a car with Massachusetts license plates were being searched for by the New Hampshire state police. Shortly after this report, a radio news broadcast said that the New Hampshire police had called off their search for the car.

So, as of late last night, there were no substantive indications that any GW students were being sought in regard to the bombing incident.

It has been reliably reported that in their rigorous questioning of Capitol Hill employees, a number of whom are students here, the FBI has shown many other pictures besides the three which came into prominence last night.

The station which said that GW students were being sought in the investigation, local ABC affiliate WMAL, has stirred resentment among campus figures.

Operations Board chairman Bill Downes said last night that a statement has been drafted protesting the station's mentioning

(See BLAST, p. 2)

On His Way Home Plainclothesman Knifed

by Steve Gnessin
Hatchet Staff Writer

GW Security Officer Dan Guernsey was stabbed in the chest three times with a bayonet early Monday morning while on his way home from work.

Guernsey, according to reliable sources, didn't know he was being followed on Lee Highway in Virginia, when the motorist suddenly passed and swerved in front of him, causing a collision.

Unhurt, Guernsey got out of his car and walked over to the motorist who pulled a bayonet out of his car and stabbed him.

He is now in the Intensive Care Unit at Fairfax County Hospital, according to Harry Geiglein, GW Security Director.

Fairfax County Hospital reported late last night that Guernsey's condition was "fair."

Geiglein, calling the incident "a purely personal matter," noted that a man has been charged with felonious assault in connection with the stabbing. He emphasized that the alleged felon is not a GW student.

Geiglein concluded "the incident occurred off campus and is not in any way involved with the University."

Guernsey, a plainclothesman, was the officer who took pictures of the February 9 student planning meeting in Government 1 which was broken up by GW administrators.

Four different University officials declined to comment on the details of the affair.

GW Assistant Security Director Byron Matthai explained that it was the policy of his department "not to give out information."

Coming Symposia

Thursday, March 4

Panel Discussion - "Justice and the Juvenile" University Center 410-415, 4 p.m. Panelists:

James Cohen, Washington Attorney
Thomas F. Courtless, Ph.D., Associate Professor of Law and Sociology

Dr. Elyce Ferster, Professor of Law, National Law Center
Dr. Reuben Horlick, D.C. Department of Corrections, Planning and Research Division

Mary Lawton, Attorney in the Office of Legal Counsel, U.S. Department of Justice
Part III of the Panther Film, Center 410-415, 7 p.m.

Friday, March 5

Panel Discussion - "Consumer and Environmental Protection" University Center 402-406, 2 p.m. Panelists:

Rod Borwick, Representative of the Consumer Protection Center

David Hickman, Washington Attorney
Peter Phillips, Washington Attorney

John Windor, Executive Director of the Metropolitan Washington Coalition for Clean Air

Moderator: Dr. Rod French, Instructor in the Humanities
Part IV of Panther Film Center 402-406, 4 p.m.

BLAST, from p. 1

'Irresponsible Story'

GW in connection with the controversial incident.

"We feel the story is irresponsible if they can't back it up," Downes explained.

Among the early cosigners of the statement besides Downes were former Student Assembly officers Neil Portnow and Shelly Green, Rhodes scholar Bob Rosenfeld, Joint Committee co-chairman Stephen Phillips and Young Americans for Freedom president Ed Grebow.

Downes indicated that he will seek as many signatures from the University community as possible.

International Women's Day Here Starts With Play 'Everywoman'

GW Women's Liberation will perform the play "Everywoman - Past, Present, and Future," which depicts women's struggles around the world, in the University Center Theater Monday evening.

The play, being performed to commemorate International Women's Day, March 8, has an audience participation format, and attempts to convey an historical and living picture of women's struggles.

International Women's Day is being celebrated all over the world this year. Women's groups across the country and overseas are planning demonstrations, forums, media shows, and conferences to commemorate the day and its meaning.

Until last year, International Women's Day had been celebrated mostly in socialist countries. But, with the rise of Women's Liberation organizations in the United States, there were activities in at least 15 major cities on March 8, 1970.

The events leading to the 1910 proclamation of International Women's Day in Denmark began on March 8, 1857, when women garment textile workers staged a demonstration on the Lower East

Side of New York City. The marchers were demanding improvement of their working conditions and equal working conditions.

The demonstration began in the women's poor work district, and moved toward a more affluent area nearby. As the women left the work district, police moved in and dispersed them. Some women were trampled, and others were arrested. These women

ultimately formed their own union in 1860.

On March 8, 1908, thousands of women again marched from the Lower East Side of New York City. Some of the same demands were being made - among them, shorter working hours, and better working conditions. But there were also bolder demands, however, including pleas for legislation against child labor, and provisions for the right to vote.

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Willson, Henigan Talk Programs

Robert Willson and George Henigan, chairmen of the Journalism and Speech and Drama Departments respectively, recently held a live interview with WRGW staff members Lee McGavin and Fred Mann.

The interview, which was originally called to discuss the feasibility of creating a School of Communication at GW, centered around the problems of the two departments in their curricula and in the career objectives of their majors.

Prof. Henigan said the Speech and Drama Department is experiencing "the most significant growth in its history." Henigan attributes the growth to new staff members, better courses, and the improved facilities of the University Center Theater.

Centering around the 'freedom of the press' issue, Henigan said that speech is an integral part of one's educational process. "Verbal communications," he asserted, "is the hope of the world until we can develop the ability to interact with others in a way to promote mutual understanding... until then we don't have a Chinaman's chance."

Prof. Willson disclosed that his department has received a

"sizeable" grant from the State Farm Insurance Corporation which will alleviate some of the budget problems that all GW departments are experiencing.

Moving to the topic of communications on campus, Willson assured WRGW that the department has no connections with the Hatchet. He explained that several years ago the American Association of University Professors drafted a Student Rights and Responsibilities Statement that advocated complete divorce of university newspapers with administration and faculty. "I subscribe to this wholeheartedly," he said.

Henigan pointed out that the area of speech communications is a "totally unprofessionally oriented program not designed to prepare a student for a career. But," he said, "it is one hell of a good education."

Willson expressed the difficulties inherent in his department's attempts to educate professional journalists.

"A journalist must," he said, "be a very liberally educated person in order to deal with the various problems of political and social journalism today. After all, you can teach a monkey to sit down at a typewriter and bang out a story about a fire."

Ex-GW Coed Killed In N.J.

A former GW student was killed on a field trip from her Douglass College art class on Friday, February 26. Laurie Ackerman, 20, attended GW last year, before transferring to Rutgers.

She was killed when a jeep driven by her art professor flipped over after being hit by another car. The six other students in the jeep and the professor escaped with only minor bruises. Miss Ackerman was the only fatality.

Her funeral was held on February 28 in her hometown of Livingston, New Jersey.

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SPEECH, from p.1 Kuntsler Raps Bombing

attempting to destroy the American ideal."

Kuntsler cited wire tapping, preventive detention, and no-knock laws as proof that "a monstrous effort is under way to reduce us to the stature of residents of Big Brotherland in 1984, just to make this country an easier place to govern."

Accordingly, Kuntsler declared there was "no use in trying to run a free society if the institutions cannot serve the people. Therefore, there is nothing immoral in destroying them if they cannot change." This point brought an appreciable measure of applause from the students.

Some students challenged Kuntsler on this point, however, asking him what he meant by "destroy" and how far "resistance" should go.

"If an institution is tyrannical, or failing," he replied, "the individual response is to go from one plateau to another. This must continue until institutions change radically enough to accomplish what needs to be done."

However, Kuntsler added, "I'm against 'adventurist' types of violence. The Capitol bombing, for example, will be utilized to try and purge the young even more. The bombing had no good effect. It just arrays the right wing against the left wing."

But change must occur, and soon, he emphasized. "I'm willing to exist with the framework of the Constitution, but the spawned institutions are decrepit and dying. I'm looking for as free a world as we can possibly have."

Parking Committee To Set Higher 1971-72 Rates

The University Parking committee is expected to act next week on next year's rates for student and faculty parking. Student parking will probably be raised from 60 cents to 75 cents, and the monthly faculty rates by a comparable percentage.

Although postponing action on the rate increase for a week, the committee did act last Tuesday to abolish overnight parking on student lots. This action, which may be rescinded if more space is available in September than expected, was made under the belief that commuter parking is a necessity while resident parking is a luxury.

With the loss of several parking lots to construction of the library, and the Metro along Eye St., the parking situation is expected to be very bad in September.

The committee felt that the University could no longer allow the monthly student rate of \$25. for overnight parking, as most of these cars remain on the lots all day. A higher rate of turnover would be possible if these cars were not on the lots at 7 a.m.

The raise in parking rates is necessitated by the University's need for an interest return on its vacant land. Discussion will probably concern what the appropriate interest rate should be.

INTERVIEW, from p.1

'Muskie No Better Than Nixon'

your parents place in the rigid society. So, if students are apathetic, I don't blame them. They're scared and intimidated.

HATCHET: What is your opinion of politicians in general? Are they capable of producing the amount of change you think is necessary in America?

KUNSTLER: No, they are not. A real hate is simmering against Nixon. Next year, the people are going to be scared shitless, and he may well be beaten. But I'll tell you, Muskie isn't much better. He's just a great personality to look at on the television screen.

Real change, though, occurs through the activity of people, and their mass movements. Politicians cannot foment radical

change, because they're stuck in the system. You can't ask the system to correct the system. People correct systems. Look at Jefferson. He spoke philosophically of a constant need for change, for upgrading of consciousness.

HATCHET: While we're talking about consciousness, and new social orders, what did you think of "The Greening of America" as a possible future world?

KUNSTLER: Well, I like Charlie Reich, and I thought his

indictment of our society was terrific. But his conclusion was a cop-out. Let's face it, it would be great to go around all day and wear bell-bottoms and smoke grass, but that isn't really an answer. I was disturbed that his Consciousness III was so apolitical, which is what it was. And he generalized too much about youth. But his indictment was terrific. This country is too institutionalized, and crystallized. We should all work for the freest society that can be possible.

Academic Evaluation Plans Scanning Current Courses

The Academic Evaluation Committee outlined plans Tuesday night for a spring semester Evaluation book to be distributed during next year's spring registration.

Diana Hawvermale, head of last year's Academic Evaluation Committee, explained that an evaluation this semester would cover only those courses which are offered exclusively in the spring. This would include the second part of two part courses.

However, the future of a continuing Academic Evaluation program is in doubt. No more funds have been appropriated for the committee, but, said Miss Hawvermale, it is \$2600 in the black and there is a chance for more income from the remaining sales of the most recent edition.

Miss Hawvermale added that a petition drive might persuade the University to allot more funds. It is also possible that the Academic Evaluation Committee would merge with another organization to share funds.

However, Miss Hawvermale didn't mention any specific organization.

The staff said 1500 copies of the last edition were published, costing \$2350 for composition and \$1000 for printing, not including other costs, such as typing.

The committee is still pleading for students to "get off their apathy" and come work at 9:30 Saturday morning in room 429 of the Center. A general meeting is set for March 11 at 8:30 p.m.

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Editorials

Waiting For Trouble

It's getting to be that time of year again.

Pretty soon the crowds will be coming here again, milling around Foggy Bottom and Georgetown, in need of housing, in need of rally sites, assuming that both will be denied and angry about it in advance. They'll be people who want to march peacefully on the White House and there will be others who would also like to repeat last May's performance and run all over Northwest Washington breaking windows.

What is the University going to do about it?

Now is the time to begin contingency planning for late April and May. Now there is the opportunity to find out just who is running what and what they will want. Things aren't breaking as suddenly as they did in May. There will be time for discussion before the crunch comes.

But if nothing is planned the University could be faced with the choice of either shutting down and being sued for its hide by some heedless nitwit or not shutting down and being trashed.

If that is the choice, GW will of course rush to the defense of its pocketbook, leaving the campus blanketed in teargas.

Perhaps all will be peaceful. But peacefulness in these matters is usually the result of planning. Orderly action increases the likelihood of orderly response.

We survived November because of a last second policy reversal. We survived May of 1970 because everyone mercifully went home right away. In May of 1971 some people want to shut the city down. We can survive that too, with sense and foresight and a solid dose of luck.

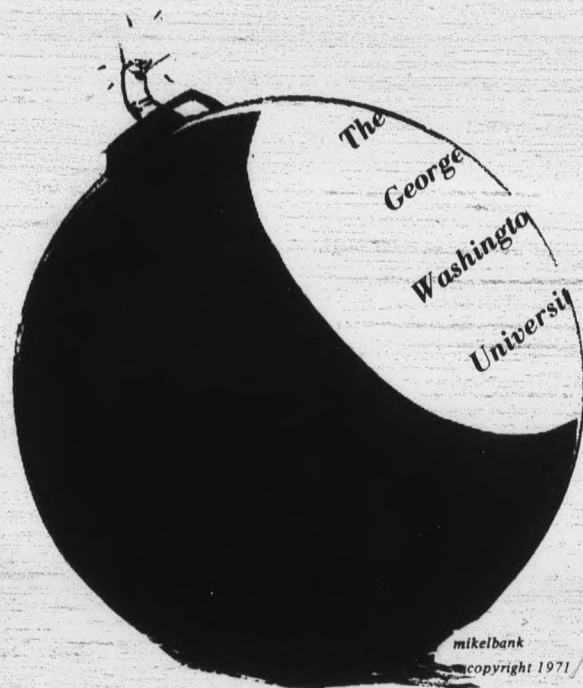
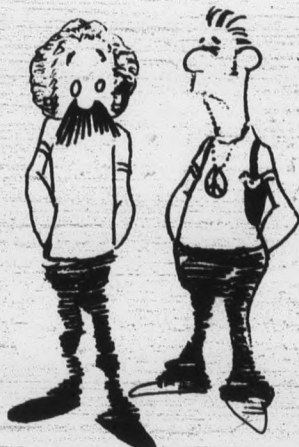
Subverting The Press

It was, merely disgusting when Ronald Reagan recommended that policemen be able to carry press credentials so they can infiltrate any groups they decide are troublesome. It was downright scary when some members of the California Newspaper Publishers Association applauded his remarks.

Evidently the time may come when there will be active collusion between police departments and certain newspapers. Even if this becomes true of only a handful of papers, the credibility of all the remaining journalists would be destroyed.

No wonder more and more groups are closing their meetings to the press, thus further weakening communication at a time when better communication is desperately needed.

The press can hardly play its essential role in a democracy if it is discredited by its government. It has been clear for years that Reagan doesn't care about preserving a free press any more than he cares about preserving free public speech. But no one man can do much to destroy the tradition of press freedom if the press itself stands firm. If journalists join Reagan, their suicide will simply leave America with even less security and even less trust.



SEEN ANYTHING UNUSUAL, KID?

Letters

Hatchet Has Come A Long Way, But...

Recently I wrote a letter complaining about the biased coverage given the speakers and meetings of the GW Young Americans for Freedom by the Hatchet. My specific complaint then was the overwhelming stress given in your articles about YAF meetings to the disruptive tactics of some of GW's radicals present rather than to the contents of the speaker's message, which was often ignored in favor of the "violence" angle.

The Hatchet has come a long way in alleviating this situation. Last week's YAF meeting, featuring Cambodian student Gaffar Peang-Meth, was reported with the main emphasis on what he had to say concerning the present Cambodian situation and the occupation of that country by the VC/NVA. The relatively minor disruptions by some radicals was reported as such: relatively minor.

There was one aspect of the reporting that needs clarification. The article stated: "Five or six students at the meeting claimed that they had

been to Cambodia..." and that "Much of the meeting was spent among (sic) verbal jousting between Peang-Meth and these students." To the average reader the paragraph cited does serious harm to the veracity of Peang-Meth's account, at least by implication. It is not hard to conclude from a reading of this paragraph that there were some fairly knowledgeable persons present whose experiences disputed his account. The fact of the matter was that these "five or six" people who had been to Cambodia did not dispute our speaker but, rather, emphatically agreed with him. They included a GW graduate student who had been to Cambodia during the height of the recent fighting there.

It is my hope that this letter will correct a very serious misstatement of fact that could have been avoided by more professional reporting on the part of the Hatchet reporter at the meeting, although the coverage otherwise was excellent.

John M. Tobin, Vice-chairman
GW YAF

No Distinction

Mr. Phillips, in his speech at Graduation, does not make sufficient distinction between quality of education and student dissatisfaction. An excellent undergraduate education is at George Washington to those who pursue it. Students who forsake this education because of the very few indifferent professors or because of introductory (and indispensable) survey courses have an insufficient desire to learn. Blaming failure to learn on external difficulties is an evasion of an unpleasant truth.

I strongly agree that there is a lack of unity, spirit and pride at George Washington. Mr. Phillips lists several possible reasons for this. None of them correctly characterize my own disappointment which I believe to be general.

In more than five years at George Washington, I have been irritated and abused by University employees and petty officials at every turn. Because of this niggardly treatment, the school spirit and pride which I should feel have been replaced by bitterness. I believe that if the University could afford

competent employees and adequate student services, students could receive both a good education and a pleasant experience at George Washington.

Mr. Phillips suggests that George Washington could "...get more (endowments) out of GW students after they graduate by giving them more before they graduate." The University cannot spend money which it does not have now to receive more in the future; such illogic will not solve the George Washington financial crisis. I agree that increases in tuition and enrollment are not a proper solution. Such increases would only encourage more bitterness.

George Washington needs something far more difficult to find than good leadership. It needs a source of funds.

Grayson Davis

Thanks

Thank you, thank you, thank you!!! At last something was done that brought students together rather than apart. As contestants, we have made lasting friendships, of each other and the judges, and hope desperately that the spirit that was established during this marathon will grow. We are now

willing to help, so don't let us fall into our apathy again.

Yes, there were some things about the Marathon that were unorganized and prone to objections from the people involved within it, but as a whole we unanimously acclaim the idea. In fact, we now have over 20 couples who will definitely join if there is one in the Spring. We are asking, begging - have another!

One last thing. We want to thank the judges for their untiring devotion to the couples' needs, and for adding their friendship too. We are only sorry that they could not participate too.

M. Gendel and R. Hughs for
The Dance Marathon Contestants

'Dear' Mary

The "dear Mary" posters are hardly what I deem to be "rag trash." Quite the opposite. The Washington Post not only has a "Dear Mary" column but there is too an "Ann Landers" column and an "Ask Beth" section.

The columns are designed not only to give direction to problems that plague students, but they are there to "bring out" those problems that are the

(See LETTERS, p. 5)

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J. Hilary Dowd

A quick look at another big week in Washington (also known as Mint Julep North).

Yes, it's a lot easier to laugh than to be outraged. And when someone like Bill Kunstler is standing up there carefully and articulately pointing out the absurdities of American justice it's very easy to just sit back, take it all in and go home chuckling.

That's not to say Kunstler's audience Tuesday night should have done an imitation of the famous U Cal Santa Barbara audience and rushed out to firebomb Madison National Bank. But maybe Kunstler's rational delineation of American injustice could move them towards doing a little "getting it all together."

And back to the pictures taken at the Government 1 meeting! At the President's open house Tuesday both Vice President Bill Smith and President Lloyd Elliott shrugged off questions, saying Vice President Cantini should know. Cantini, meanwhile, still hasn't decided and is sticking with his original statement: that he wasn't sure whether or not the pictures would be used, but, if they were, non-students would be prosecuted in District courts and students in the school's judiciary.

It's interesting to note that the most common reaction to the rumors that the Capitol bombings suspects have been identified as GW students was a broad grin. (Wait and see Lloyd.)

Harold Stassen take two: It's almost Center Board election time again from the people who brought you Steve Skaneke, Jeannie Brodsky, and this year, Scott Swirling. Scott has re-announced his candidacy for Operations Board Chairman this week. He originally announced his candidacy the day after he was elected

Extensions Of The Southern Strategy

Vice-Chairman. Jim Swartz, where are you now that we need you?

And speaking of elections, the student government referendum is March 15. Take a seagull to lunch.

E.K. Morris also made his contribution to this week, cancelling out of his scheduled appearance at Thurston Hall and then announcing that the open-the-Board-meeting petitions won't be submitted to the Board's Executive Committee before the next full Board meeting on March 18.

Morris denied Trustee Rick Harrison's report that the Committee would meet, saying "Well, you must understand that Harrison is one of the younger trustees." He also explained that he thought: not holding a meeting was actually better for "the cause," since he figures that the petitions will have a better chance if they're presented cold, without any committee recommendation. He's also turned down requests for a student to attend.

But he finally did admit a difference between opening the meetings to the public and allowing one Hatchet reporter in.

Oh, yea, I was asked to say something about sororities. Equal time for fraternities next week.

Now, after a little digression, back to Kunstler. "This is the only University I know of," he said, where a professor successful in making a dent in the fight for consumer protection can't get his tenure renewed. I guess if you're successful in helping your fellowman you're out of a job." Yup.

So, at the end of a big week at GW, the score stands for the Rice Hall gang, 5-2: God bless you, Ross Barnett.

ULI: Another Look

The most recent act of the Law School to separate itself from the Urban Law Institute raises serious questions about the proper relationship between the University and the community of which it is a part. Obviously, there is a lack of consensus on this point within the George Washington University community, and the actions of the Law School faculty and administration seem to indicate that we are no closer to agreement now than we were several years ago.

The decision regarding the Urban Law Institute justifies additional scrutiny because it so aptly demonstrates the pitfalls of a rigid policy conditioning the participation of the University in the greater Washington D.C. environment.

A legal education today must do more than merely teach young students the fine points of legal analysis; it must simultaneously demonstrate how the law can be made relevant to the very real problems of very real people who have heretofore only viewed it as a tool of repression and inequity. The lack of respect for law and order in our society, especially among the minority groups, is a reflection of their lack of confidence in the law as a tool for solving their problems. Confidence will not be obtained by financing new and elaborate law enforcement techniques, instead, the lawyers and the law schools must begin to show through action how the law can be used to achieve the substantive results that the poor and disadvantaged groups, as well as the rest of us, have a right and, in a larger sense, an obligation to demand.

In justifying the law school's action, some may stress that the activities of the Urban Law Institute violated the policy of the University to remain politically neutral. However, I find it hard to believe that insuring the disadvantaged access to the socially approved mechanisms for conflict resolution is a political action. The courts will make the final decision on the claims raised; the actions of the Urban Law Institute merely serve to assist the parties in bringing their grievances to the attention of the proper authorities. The University, through the Institute, is not committing itself to a particular outcome or policy — only to the position that everyone regardless of his financial wherewithal is entitled to access to the proper decision-making units. If the Law School finds this type of commitment too political, then serious questions about the real motivation for the Law School's apolitical stance would be in order.

Essentially, the product of law schools must be more than eager young graduates — law schools must also begin to enhance the image and responsiveness of the law. The Urban Law Institute was a project with this purpose in mind — a project that not only trained young men and women in new and innovative techniques of advocacy, but also one which demonstrated to the relevant community in a very concrete fashion the political responsiveness of the law and the institutions fostering its development to their problems.

Certainly, the Urban Law Institute was a public interest law firm, but only in the sense that it served the public's interest by illustrating the strength and adaptability of the law as an institution to structure and facilitate growth and change. It was a public interest law firm in the sense that it provided, by example, good reason for one to again place some confidence in the law and those practicing it. This restoration of confidence is certainly in the public's as well as the University's best interests.

SANE Director Pleads For Dismantling Of The Military

by Charles McClenon
Hatchet Staff Writer

"Sane people look out for their own interests. If people don't do this, there's nothing that can be done. I could tell you what the world would be like at the end of the decade."

This was the message of Sanford Gottlieb, director of SANE, in an informal discussion with about a dozen students Tuesday. He may never have used exactly those words, but the theme came up again and again.

IMPRESSIONS

If there is any hope for the world, it is the chance that people throughout the world must realize that more weapons don't do anybody any good. But today most average Americans associate security with military strength.

The peace movement needs allies, based on common interests, and it doesn't have them now. It has been for too long just an intellectual movement, and never tried to convince people that there are benefits from it. This can only be done in terms of the set of values a man already has.

The reason for peace is because it's good, for people, isn't it? Then you should be able to convince them that it fits in with their values. "Honor

America, Leave Vietnam," says one bumper sticker with a flag on it. It's been a tremendous success, because people are not afraid to show it.

People care about security, but aren't they really more worried that they'll be mugged on the street than that the country will be invaded? It wasn't the Russians who put a bomb in the Capitol. Make people realize that, and then they may follow you.

The military-industrial complex seems to run the government. It wasn't formed through a conspiracy, it "just grew like Topsy." From acting so long under the assumption that money is no object, many people just don't know where to stop. But when you consider that about two thirds of the national budget somehow pays for the military, for past, present and future wars. That means we should have stopped.

People, if they are sane, know that money is important to their well-being, so you have to show them what this money could do. With this common interest you can bring together the welfare mothers and the policemen's benevolent association.

When you convince everybody that they have common interests, they won't need to fight anymore.

Gottlieb spoke with a small

group and nobody shouted. The people who came to hear him weren't all from the left. Several were rather skeptical about disarmament. But there was a certain impression that everybody understood what was being said by everybody else. Didn't Nixon say we should stop shouting so we could hear each other?

Defendants' Rights Discussed In Justice Symposium Session

"Are the rights of defendants as interpreted by the courts being emphasized or underemphasized?" was the question posed at Wednesday's night Symposium '71 on American Justice.

Assistant Attorney General William Rehnquist, D.C. Superior Court judge William McArdle, Larry Schwartz from the District's Public Defender office and GW Law Professor James Starrs discussed the Supreme Court's Miranda decision on rights of criminally accused, the no-knock and presentation of evidence.

Rehnquist said President Nixon's campaign allegations that recent Supreme Court decisions had been "unreasonably favorable to the defendant" resulted in Court appointments which would favor a trend "to stop here and not expand things further." Rehnquist said that he believed this policy would be a "fairly good indication of responsiveness to public will."

Schwartz disagreed, maintaining the campaign played upon the assumption that the Miranda decision "increased the crime rate." He added, "it's clear

that the rise in crime has no relationship to these decisions." In terms of implementing these acts, Schwartz said "I can almost count on one hand the times I've been able to use the decisions to suppress the evidence."

Schwartz called the no-knock law "the phoniest issue in the crime bill" because you could never prove that the police officer had not knocked. "It's difficult for the judge to find that the police aren't telling the truth," he said.

Judge McArdle disagreed, saying "my position is to judge the case before me on the facts. The judge is an honest person."

Schwartz charged that "Congress has abdicated the roll to the Supreme Court of worrying about the rights of individuals."

Schwartz and Rehnquist agreed that the judicial system was nineteenth century and had to be reformed.

The discussion was part of a week long symposium examining various aspects of American justice, kicked off Monday evening by activist attorney William Kunstler's address in Lisner Auditorium.

The program continues with a panel discussion this afternoon on "Justice and the Juvenile" and one tomorrow on the "Consumer and Environmental Protection."

More Letters

(from page 4)

same for ALL students. Universal problems dealing anywhere from Registration problems, grade problems, and even those minor catastrophes such as parking tickets, and double sleeping bags.

"Dear Mary" does not "solve" problems. But she tries to do research on the "nature" of the problem and ultimately tells the student how to go about solving his or her own special problems.

I personally think that "Dear Mary" deserves a chance. If she thinks she is such a big "know-it-all" let her try and prove it.

And, if the posters seem "libidinous" to you Miss Gurney, you had better have your "libido" checked out by a professional.

Mary Werblin

Drama Essay Prize

The DeWitt Clinton Croissant Prize, named for the late Professor, is an annual award presented to an undergraduate enrolled in a University Drama course or involved in the GW dramatics program.

Candidates are required to write an essay on Drama or the Theatre. Those interested should contact Professor Sydney G. James of the Speech and Drama Department and Director of the University Theatre, on the second floor of the University Center.

Bulletin Board

Thursday, March 4

NEW YORK UNIVERSITY
Graduate School Admissions
Counselor will be at GWU, Center
411, from 1:00 to 5:00 p.m. to talk
with interested students.

THE ECONOMICS
DEPARTMENT will hold a seminar
on Price Level Expectations at 2:10
p.m. in room C-600. Speaker is
Thomas Robinson. Interested
students and faculty are invited to
attend.

SYMPOSIUM ON AMERICAN
JUSTICE — Rooms 410-415
(University Center). At 4 p.m. this
afternoon there will be a panel
discussion on "Juvenile Justice." Mary
Lawton, Attorney for the
Office of Legal Counsel at the Justice
Department will be one of the
participants. At 7 p.m. Part III of the
Black Panther Film will be shown.

Friday, March 5

REFUSING TO WEAR
see-through uniforms, waitresses at
Clancy's struck. Protest against
sexism organized for Friday. Meet
GW Center 10:30 a.m. for rides.

DO JEWS have a right to self
determination? Hear Jack Yeriel,
dir. Israel Aliyah Center speak at the
Hillel SnackBar at 12:30—lunch at
noon. Sabbath Services—at 6 p.m.

THE PIT, 2210 F St NW will be
open from 8:00 p.m. until 2:00 a.m.
for free folk entertainment. All
performers are welcome. For
information, contact Carl, Madison
108, x7440.

SYMPOSIUM ON AMERICAN
JUSTICE — Rooms 402-406
(University Center). At 2 p.m. there
will be a panel discussion on
"Environmental-Consumer
Protection." John Windor, Director
of the Metropolitan Washington
Coalition for Clean Air will be one of
the panelists. At 4 p.m. the final
segment of the Black Panther Film
will be shown.

MONTE CARLO CASINO,
Roulette, Craps, and Cards, 9 p.m.,
Mitchell Hall, Girls get free chips.

PRE-MEDS interested in touring
GW Med School must sign up by
today. Those interested in observing
an operation at the GW Hospital
must sign up this week or next in
room 417 of the Center.

Saturday, March 6

APQ-WSO — We are taking the
kids for a cook-out in the Rock
Creek Park. We need people. Buses
will leave the Center at 9:40 a.m.,
Thurston at 9:45 a.m. Please be
there, and bring friends — it should
be fun.

COFFEEHOUSE: Do you enjoy
listening to jazz pianists, jazz
guitarists and folk singers? Do you
enjoy an informal, friendly
atmosphere? Do you enjoy food?

Then come to the Coffeehouse
located on the 4th floor Graduate
Lounge. GW ID required. Admission
50 cents.

MARX BROTHERS' "Duck
Soup," Spanky and Our Gang, and
others. At 7, 9, and 11 p.m. in the
Center Theatre. Donation—75 cents.
Sponsored by the Committee for an
All University Government.

Sunday, March 7

BENEFIT ROCK FESTIVAL,
proceeds going to Venceremos
Brigade. Crank, Nine other bands.
2:10 p.m., Ritchie Coliseum, Univ.
Of Maryland. Donation \$2.

HEAR WHAT Luba Bershadskaja,
a Jewess from Russia has to say
about Soviet Jewry—former Sec. to
Averil Harriman—Hillel House—2129
F St.—12 noon, Brunch.

CAVE IN if you can dig it. GWU
Grotto Meeting, Room 422,
University Center, 7:30 p.m. All
welcome.

Notes

PRE-MEDS interested in
observing an operation at the GW
Hospital must sign up this week in
room 417 of the Center.

DR. ISAAC ASIMOV, renowned
professor and science-fiction author
will address the University
community on Tuesday, March 9, at
8:00 p.m. at Lerner Auditorium.
His topic: "Science fiction: Its uses
and functions." Free and reception
following.

SGBA Student-Faculty Advisory
Council will meet on Thurs. March
11, at 2 p.m. in Gov't 102. All topics
relating to the School of Business can
and will be discussed. If you are not
completely satisfied with "your"
school, show us and come!

WEEKEND ON "SOUTHERN
AFRICA: Freedom or Repression?"
on March 12-14. Anyone interested
in taking part should pick up a
schedule and sign up at the UCF
Office, 2131 G Street, NW
(338-0182).

NOTICE TO UPPERCLASSMEN:
The final date for filing for financial
aid for the 1971-72 Academic Year
was March 1, 1971. If your
application has not yet been filed, it
should be done immediately. The
required forms must be submitted to
the Office of Student Financial Aid
and they will be accepted for
consideration only if received on or
before March 15, 1971.

MARGRET MEAD will keynote a
Symposium on the American Indian
on March 17th, at 7:00 p.m. in the
Ballroom. Other speakers for the
Symposium, including Mr. Vine
Deloria, Jr., author of "Custer Died
For Your Sins," will speak on other
dates during the four day
Symposium. Call 676-6900 for full
details.

THE PROGRAM BOARD, in
cooperation with Caravansary
International, Inc. will sponsor a
Symposium on the American Indian
between March 17th and March 20th.
There will be both a fund-raising

concert and a fund-raising dance for
the American Indian Movement and
the National Congress of American
Indians. Special student rates for the
tickets will be available. For all the
events of the Symposium please call
676-6900 for details.

ARE THERE ANY motivated
Christian folk out there? We need
people to join in, and contribute to,
some real human, experimental
worship sessions. We have lots of new
ideas but we really want even more
people and ideas. No previous
experience necessary. If you're
chicken to come alone, bring a
friend. Sundays, about 1:15 at
Amazing Grace Church, 1041
Wisconsin Ave.

THE BERRIGAN BROTHERS
are in trouble. Anyone interested in
working with a GW Defense
Committee for the FBI (Fantastic
Bombing Indictments)
CONSPIRACY, sign up at the UCF
Office, 2131 G Street, NW.

HAVE YOU GONE TO THE
VIGIL YET? Don't miss this chance
to participate in a vigil for oppressed
Jews of Russia—1126 16th St.
Everyday—12:30 to 12:45 p.m.

PETITIONING IS NOW open for
Chairman of Martha's Marathon. If
you are interested call 676-7700.

INTERNATIONAL FOLK
DANCING is going underground.
Temporarily, we hope. Watch for ads
in the Hatchet as to when we bring it
back to life with a brand new face.
For details call 338-5458.

classified ads

For Sale

'69 YAMAHA TWIN-JET 100.
Electric starter. \$485 new, your price
\$295 firm. Joel, 547-7496.

WATER BEDS \$40. 10 year
guarantee. Call Bill 659-2037.

ONE CUTE 4 month old mutt with
shots. \$10. 794-8295

1970 HONDA 450. Exceptional
condition. best offer 794-8295

CRAIG CASSETTE RECORDER
and 80 tapes; best offer 794-8295

1968 MGB-GT, yellow with black
interior. AM-FM radio, wire wheels,
Dunlop radial tires, 22,000 miles.
Great car, must see. \$1975. Larry at
628-7536 or 638-7066

FREE: FAIRLY new Norge
automatic clothes washer. Does not
work. Probably needs a new timer.
Free to anyone who will haul it
away. Call 525-0596

CHEAP ANTIQUES—Queen size
Victorian walnut Gothic bed
(headboard, footboard, siderails)
\$50; very fancy spindle rocker \$40;
old hump-back trunk \$20; old
flat-top trunk \$25 (very large); very
fancy carved china closet \$85;
Virginian sofa with carved claw feet
\$125 (perfect); 525-0596

RCA TV, 18 in. table model, old but
in good condition, \$15. 659-3724
after 9 pm.

BRASS BEDS 525-0596

MODERN CYLINDRICAL table
lamp. Cost \$25 new, \$10. 525-0596

THREE SPEED Woman's bike. Only
six months old. Good condition. Call
Debbie 293-7982

STILL AVAILABLE: One twin bed
with mattress and box springs. Call
Marie: day 676-6215;
night—522-8054

1970 YAMAHA 100 Twin Jet, 800
miles. Like new. \$295. Call Rich
Marmaro 667-3326 after 6 pm.

Wanted

BICYCLE NEEDED desperately.
Preferably girl's 3-speed. Reasonably
cheap. Call Karen 338-7135 or leave
message.

HELP-WANTED: Swimming pool
managers and lifeguards for summer
work. Good pay. Phone Republic
7-4413 between 2 and 10 pm.

AUDIENCE WANTED: No
experience necessary, but if you've
had the experience of going to a
coffeehouse and paying to hear the
performers drowned out by incessant
talking, maybe you'd like the PIT.
It's free, because some performers
prefer an audience to money. There's
only one house rule—POSITIVELY
NO TALKING DURING SETS. See
Bulletin Board for details.

MUSICIANS WANTED—we can't
pay you anything, because we let our
audience in for free. If you want to
be listened to, or if your ego needs a
boost after a set at the Rat or the
Grad Lounge, come to the PIT next
Friday night (until 2 am) and I'll try
to get you a set. See Bulletin Board
for details.

Rooms and Rides

AIR CONDITIONED apt. wanted for
summer, within 10 mins. of campus.
Needed for occupancy by one
person. Would prefer if furnished.

Can be efficiency or one-bedroom.
Needed mid-June through August.
Call 833-2191 immediately!

EARN \$100 easily. Just find us a
lease for next year. Remember, we
need a house close to campus. Find
us the right one and you'll receive the
100 bucks. Call Steve 833-9182

RIDE NEEDED on March 5, Friday
afternoon to update New Jersey or
preferably New York City. Will share
expenses. I never hassle. Call Marcy:
676-7898. Please!

ARLINGTON APT. to rent June 1.
Two-three-four people.
Air-conditioned, modern. \$215. Call
920-1852

APARTMENT TO SUB-lease on 21st
and F St., N.W. possibly with or
without option for OWN SEPT.
LEASE. For more information call
338-6968 AFTER 9 PM

\$48. PER MONTH; roommate needed
immediately for large Dupont Circle
area (20th and N) apartment suite;
kitchen, electric piano and guitars;
and various other facilities;
call 483-4788.

RIDE NEEDED to Fairmont State
College or anywhere near Fairmont,
West Virginia. Leaving Friday, March
12. Call 833-2646

ROOMMATE NEEDED in 2 bdrm
apt near Dupont Circle. Call
483-7968

What-Not

DEAR FRED, Sherry, Scott, Ellen,
Mike K., Mike B., Bev S., Bev N.,
Cathy, Barry, all of the judges, and

above all, all of those marvelous
couples. Thank you for everything
you did to make the Marathon the
fantastik success it was. Love, Pat.

SUMMER SERVICE/Action Projects
listed in "Invest Yourself - 1971"
available at the UCF Office, 2131 G
Street.

C.O. HANDBOOKS available for \$1
from the GW Draft Center, 2131 G
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STUDENT TRAVEL, trips, charters,
Europe, Orient, around the world.
Write S.T.O.P. 2150C, Shattuck,
Berkeley, Cal. 94704—or see travel
agent.

STUDY IN GUADALAJARA,
Mexico. The Guadalajara Summer
School, a fully accredited University
of Arizona program, will offer, July 5
to August 14, art, folklore,
geography, history, political science,
language and literature courses.
Tuition, \$160; board and room,
\$155. Write Dr. Juan B. Rael, Office
of Summer Session, University of
Arizona, Tucson, Arizona 85721

SUMMER EUROPE: Boeing Jet 707,
roundtrip from NYC/London. June
7—Sept 5: \$199; June 28-Aug 28:
\$219—Open to all members of the
GW Community, price based on 90
seats. Call 462-0706 eves.

MITCHELL HALL CASINO Night,
Friday 9 pm, Admission only 25
cents. Roulette, craps, and cards.
Girls get free chips.

GUITAR LESSONS: Spanish guy
will teach Classical and Flamenco
guitar. Cheap, call 462-0706.

ANYONE WHO WANTS help in
studying the Arabic language call
296-0548

ANY TIPS ON TWO-hot steaks?
Dickie's T-bone and Michael's
Sandwich steaks. Please call P.I. at
659-2290. Reward.

FREE ABORTION COUNSELING, a
service of D.C. Women's Liberation,
483-4632

PROFESSIONAL TYPIST: Will type
papers for minimal fees. Call
338-4896.

Handicapped Boy Scout Troop needs VOLUNTEERS

No experience required
Call Rich Golden 296-0591

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SHOP THE TRADE BOOK SECTION FOR
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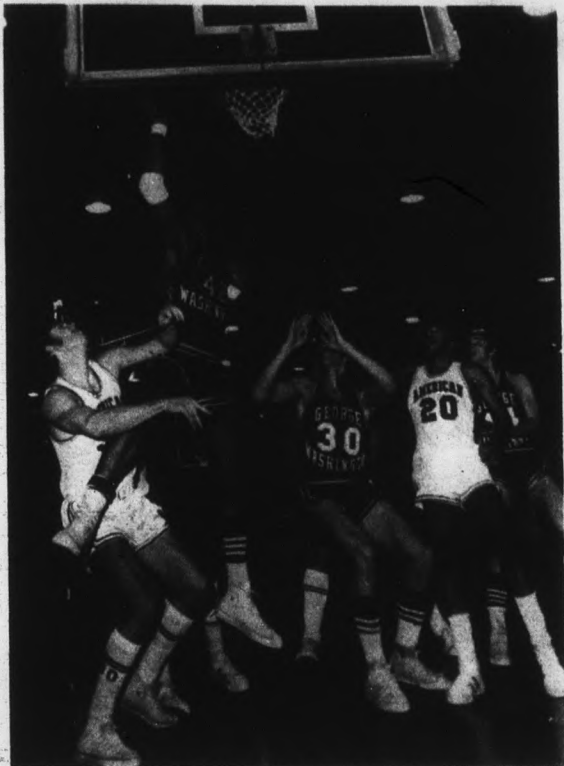
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Mike Battle goes up for two GW points despite Lloyd Mayes' futile efforts to stop him. AU won the game however, 74-65.

Eagles Surge By GW As Buff's Offense Disappears

by Jerry Cooper

Asst. Sports Editor

For the second time in two years GW lost to an American U. team with less talent and more desire. The final score this year was 74-65.

With 17 minutes remaining, the Colonials had a 40-25 lead with 2/3 of the Eagle's team, Kermit Washington, on the bench. When Washington returned eight minutes later, the Eagles had flown to within four points at 48-44.

What had happened is a familiar sight to Colonial fans. A psyched Buff squad grabbed a big lead while getting the opponent's star into foul trouble. Then they became complacent.

Some games see the Buff come out of their stupor before the game is lost. This time they never woke. With five minutes to play the Eagles swooped into the lead for good.

The first half of the game was dominated by better than

average defense for both teams and incredibly disgusting shooting. The Colonials shot 38%.

Usually shooting like that would leave a team out of the game. However, the Buff were redeemed by American's shooting. The Eagles shot an unbelievable 23%, mainly on shots and follows near the basket.

It took Mike Battle a few minutes to get started, but once he did he outscored, outrebounded, and blocked as many shots as the much acclaimed Washington. He outplayed Washington except near the end of the game when all Battle's help had deserted him. He proved that he is at least the second best center in the area and threatening No. 1.

Unfortunately, the aid Battle had for the first 22 minutes of the game seemed to leave the game when Washington and his chief help, Lloyd Mayes, left the game because of foul trouble. After an 11 points surge at the start of the half, the Buff bombed out.

Walt Szczerbiak who had nine of those points did little else for the remainder of the game. During the first half Szczerbiak was effectively manhandled by Tom Rowe. Rowe regained his control over Szczerbiak and Walt's 18 points were not a significant contribution during the Colonials' demise.

Lenny Baltimore played an aggressive first half, crashing well at both boards. However he did little but get into foul trouble in the second half. Similarly, Ralph Barnett's fine outside shooting of the first half stayed in the locker room for the second.

Ronnie Nunn, who had put together a series of excellent efforts, couldn't get untracked as Mike Hill's defense and his own poor shooting hampered him.

The game proved to be a microcosm of the Colonials' season - inconsistent play. GW was fair for 20 minutes, outstanding for three and poor for 17. A so-so game in a so-so season.

Meanwhile, the frosh gained a measure of revenge for a 47 point shellacking earlier in the season to the AU freshmen. After grabbing a 46-41 lead at the end of the first half, they tired and eventually lost 100-81. Tom Rosepink had 33 and Phil Benedict 21 for the Buff. Johnny Lloyd had 39 for AU.

GEORGE WASHINGTON									
	FG	FT	R	PF	T				
Szczerbiak	8-17	2-2	15	3	18				
Baltimore	5-8	1-3	10	4	11				
Battle	4-14	4-4	13	1	12				
Nunn	3-7	0-2	1	2	6				
Barnett	4-7	0-0	4	4	8				
Rhyme	2-6	0-0	1	2	4				
Eis	2-4	2-3	2	4	7				
Totals	28-73	9-16	46	19	65				
AMERICAN									
	FG	FT	R	PF	T				
Mayes	4-13	1-1	8	5	9				
Rowe	5-13	2-2	5	1	12				
Washington	5-10	4-5	12	4	14				
Hill	4-14	8-8	6	2	16				
Oliverio	1-3	3-4	1	0	5				
Lynch	1-7	3-5	2	2	17				
Rosenfield	0-6	1-1	6	0	7				
Wallen	0-6	10-10	6	0	0				
Totals	26-82	22-26	46	13	74				
Halftime, George Washington, 29-23.									
Attendance - 3,100.									

Intramural Basketball

by Bedford Towers
and Forest Hills

Hats on (as opposed to off) to Martin (the wit) Wolf who in his own way has done it again. Claiming he had to rush back to the Hatchet office to reveal his never-popular "top twenty," Martin refused to schlepp all of 16 feet across the street to the gym to pick up the intramural scorebook.

After asserting that Ken (ohorah) Bumgarner was responsible for the dearth of scores, we must ultimately say to Martin, "tuchis afin tish!"

Only at GW can mediocrity reach full fruition as witness two double forfeits. We are specifically and ignominiously referring to Neutrino and Rutgers, SAE and Spanish Flyers. What can we say about these teams which has not already been said about Judge Crater and Godot.

Not quite so spectacular but equally dull were two single forfeits, Kosher Dixiecrats over the Tennis Team and Grubtrotters to HCA. Let us not be too hasty in our criticism of the Grubtrotters, who successfully preserved their perfect scoring by not showing up. They chose to lose the previous portion of their schedule by more conventional means.

Legal Aid memorialized the dissolution of the Urban Law Institute by losing to PAD, 54-42 or fight (thank you little Bobbie Galano, Roslyn '68). Phi Sig dealt a crushing blow to the Delts, 40-38. Fraternities are

having enough trouble with outsiders; it would seem foolish to engage in intra-immolation.

Though this is the final week of basketball, we still haven't a clue as to what Rea means. Anyway, they beat Stockton 10, 47-37. Zolot the zealot scored 16 for the nominal winners. The jolly jocks demeaningly referred to as the Lettermen, completed an undefeated season outclassing Katz Kids 69-44. By the by, this is the second week in a row these b-ball behemoths have tallied 69. It is rumored they achieved this score with considerable time remaining but refrained from further point proliferation in the interest of preserving what they considered to be a "neat" score.

Hank Bunnell, Renaissance man of the P.E. department, walked off with the team trophy. The Campus Cops (not to be confused with the Chicago Cops) are investigating.

We have noticed that the Chicago Cops never win except without the marked athletic proclivities of Marty Bell, who again did not show up in the Cop's dubious victory over the Grubtrotters 49-43. Rumors that all cops are smiling Irishmen proved erroneous as Krauss and Strauss divided two points.

Tuchis afin tish department: We cannot entirely blame Martin (the wit) who has been left waiting at the intramural altar on numerous occasions. After being stood up several times by Ken Bumgarner, who can blame

Martin for his seeming lack of patience? Though we may not show it, we do appreciate the scrappy little guy.

Announcements

Bowling - March 11, 12 from 6-8 p.m. Softball - Rosters due by 4 p.m., March 5. Volleyball starts March 15.

SPORTS

Ronnie Nunn Looks Ahead

by Barry Bernstein
Hatchet Staff Writer

Three years ago, coach Wayne Dobbs announced the signing of Ronnie Nunn, a 6-3 guard from Brooklyn.

Ronnie passed over such basketball powerhouses as Marquette, Providence, Utah St., St. Johns, and Villanova mainly because he was very impressed by former coaches, Dobbs and John Guthrie, and their intention to build a good basketball program at GW.

Ronnie knew he would get much playing time. His desire to stay in an eastern city other than New York also influenced his decision.

At first, Ronnie had difficulties adjusting to college, particularly with basketball taking up so much of his time. Through much of his freshman year Ronnie was satisfied with his role as a basketball player and didn't study as much as he should have.

Now, he is a physical education major and has come to realize the importance of a good education.

"I would love to play pro ball" he says, "but if I can't make it I would be very happy teaching kids in ghetto areas as a profession."

Since he came to GW as a highly touted star from Brooklyn Tech, Ronnie has learned that there is more to life than just playing basketball.

"I am a student not just a basketball player," he says, feeling that his maturing as an individual has much to do with his maturing as a basketball player.

In addition to his maturing, Ronnie attributes

much of his personal success and the team's cohesion this year to coach Slone.

"Coach Slone is a thinker," Ronnie says. "Your ways conform to his." He feels that all the ballplayers respect the coach and recognize their individual roles as members of the team.

"Everyone has pride in his contribution to the team."

"I'm proud of the group this year." He feels

that considering all the injuries to key players, the team has played well.

Ronnie feels that his slow start this year had much to do with a lack of confidence. "You lose a lot when you aren't playing," Ronnie said, referring to last year when he often alternated between the bench and the court.

"At the beginning of the season I felt like a sophomore again. Now that I have regained my confidence I feel like a junior."

Like all people concerned with GW basketball, Ronnie likes to discuss the prospect for next year's team. He feels the Colonials will be extremely strong up front with a lot of size and depth.

With Mike Battle and Lenny Baltimore returning, and the addition of Randy Smith, Howard Mathews and the much improved John Conrad, Ronnie feels we will be very tough to beat. He expects much help at guard with Mike Tallent and Tom Rosepink joining him.

"Collectively as a team, we will have to work harder on defense." But the potential is unlimited and he is looking forward to a successful season, next year.



RONNIE NUNN

Marshall Tonight

The Colonials play their last game of the season tonight, hosting the Thundering Herd from Marshall University of Huntington, West Virginia at 8:30 p.m.

Marshall is a fast, well-conditioned team that likes to fast break. Their offense consists of a double post (high and low), a wing and two guards.

The Herd has an All-American candidate in 6-5 Russell Lee, who plays the low post. Lee averaged 26 points per game as a sophomore and is averaging almost that much as a junior. In addition, he pulls down 13 rebounds a game.

Dave Smith, a tough rebounder, plays at the high post. Smith has scored 10.7 ppg and captured 11.6 rebounds. However, he can be out-jumped and he lacks a good outside shot. Blaine Henry, a good outside shooter, plays the wing. The 6-3 forward is averaging 15 ppg.

Mike D'Antoni and Bob Depathy, both 6-3, start at guard. D'Antoni is an excellent ballhandler and team leader who can also shoot (15ppg). Depathy is netting just under nine points.

A Look At Swedish Activism

by Charles J. Reid
College Press Service

LUND, Sweden (CPS)—For the past five years the Swedish radical student movement has been a vanguard of opinion supporting the development of social progress in its own country. It has promoted the cause of national liberation abroad and worked actively against the Vietnam war.

The movement itself is a composition of various factions, groups and ideological opinions, but this diversity has not led to divisions. Both the continuation of the Vietnam war and the tightening of American economic hegemony throughout most of the world has served to unify potentially divergent factions behind common causes.

By far the most active and effective organized groups is the Swedish NLF, a support group for the Vietnamese National Liberation Front. The main focus of NLF activities is related to the Vietnam war. The group has had remarkable success. Their organization is strong and has been able to indirectly influence government decisions here, the most notable of which is the sending of aid to North Vietnam.

In taking a position against American foreign policy, the NLF is the leader in the movement against American government here. The group has not hesitated to demonstrate against American officials, including the American Ambassador, Jerome Holland, a black Nixon appointee.

A number of student organizations of different political outlooks are supporting the NLF movement. To the farthest left is Clafe, a student

communist movement. The Youth Organization of the Swedish Communist Party, which recently severed its ties with the Communist Party, is also actively supporting the

NLF. In addition, the youth movements of the Social Democratic Party, the Liberal Party and the Center Party, all are working to end the war in Vietnam.

Recruitment Schedule

Thurs., March 4—DEPARTMENT OF HEALTH, EDUCATION AND WELFARE—OFFICE OF EDUCATION: Liberal Arts, Recent graduates, BA, BS, Prefer FSEE taken GS 5 and 7 levels—Education Program Assistants. Washington, D.C., U.S. Citizenship required.

BOARD OF EDUCATION OF FREDERICK COUNTY: Bachelor's degree or Master's degree, Elementary Education, Chemistry, Physics, Biology, Special Education, Mathematics, Reading and Art: Frederick County, Maryland. 10:30-3:30 p.m.

BURROUGHS WELLCOME & COMPANY: BA or BS, Liberal Arts, Life Sciences, Physical Education. Medical Representative—Sales, Positions available in various parts of the United States.

Fri., March 5—RCA: BS, BA, MBA degrees interested in Computer Sales & Systems (also graduates with a BS or MS in Computer Science, Math. or Engineering interested in Software Development in Systems Programming activity.) Computer Sales and Systems Program/Software Development openings, throughout United States.

VIRGINIA NATIONAL BANK: Prefer Business Administration—not mandatory, BS or BA. Graduate Trainees, Northern Virginia and Statewide. U.S. Citizenship required.

J.K. LASSER: Accounting, BA, BS, MA or MS. Professional Accounting positions. Nationwide (see office for details).

Socialist Harris Complains

Socialist Party candidate for nonvoting delegate James E. Harris, who will be interviewed in Monday's Hatchet, will discuss "D.C.'s Other History" at his campaign headquarters Friday night. The headquarters are located at the corner of 20th and P Streets in Dupont Circle.

Admission is \$1.

Harris has recently criticized both the Washington Post and the D.C. Democratic Committee for their "victimization" of independent candidates.

Harris stated "By the type of actions the Post and the committee have taken, they are reinforcing the unfair election laws that require independents to collect 5,000 signatures to get on the ballot. The Democratic and Republican candidates were only required to get 2,000 signatures to get on the ballot, and their signatures went unchallenged."

The Post and the committee are using these laws to keep independent candidates off the ballot."

Program Board Festival Of Great American Films

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—JUDITH CRIST, N.Y. MAGAZINE
"A VERY FUNNY, VERY INTELLIGENT, VERY AFFECTING MOVIE"
—VINCENT CANBY, N.Y. TIMES

"AFTER SEEING THE MOVIE TWICE, I STILL FOUND IT FUNNY AND MOVING. 'LITTLE MURDERS' IS FUNNY IN ITS GREAT HARANGUES AND SERMONS, IN ITS SUPERLATIVE CAST, AND IN ARKIN'S DIRECT INTELLIGENCE. I WISH THERE WAS SPACE TO PRAISE EVERYBODY. IT IS A COMEDY OF A SORT AND OF A QUALITY THAT REPETITION DOES NOT RUIN."
—ROGER GREENSPUN, N.Y. TIMES

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interlude

ARTS & CULTURE SUPPLEMENT TO THE GW HATCHET



Salzburg Marionettes At Lisner

The Salzburg Marionettes, one of the world's most famous puppet troupes, performed the Grimm Brothers' "Snow White and the Seven Dwarfs" last weekend at Lisner Auditorium.

Aside from children's fairy tales, the Salzburg Company also stages various operas for adults.

The Salzburg Marionette Theater was begun in Austria 50 years ago by Professor Anton Aicher, whose descendants still produce and stage the show around the world. From a beginning in the Aicher family living room, the Theater has expanded to include more than 1500 marionettes and an extensive repertoire. The puppets are designed by some of the most famous sculptors in Europe.

The Salzburg Marionettes were sponsored in Washington by the Washington Performing Arts Society.

photos by FISCHER



Howdy Doody Time

N.B.C. chimes announcing the hour. Firworks on the television screen. "This is the 1,124th episode of the Howdy Doody Show."

Dissolve to shot of the Peanut Gallery.

"Hey, kids, what time is it?"
"It's Howdy Doody time!"

"Howdy Doody," perhaps the most famous children's television show of all time, is being resurrected Sunday, March 14, when "Howdy Doody Time" featuring Buffalo Bob Smith takes place in Lisner Auditorium at 8 p.m.

Isaac Asimov on Science Fiction

Isaac Asimov, one of this country's foremost science fiction writers will speak in Lisner Auditorium next Tuesday, March 9 at 8 p.m. Admission is free.

Asimov is the author of numerous science and science fiction books including "I, Robot." He is also the author of "The Foundation Trilogy," one of the most respected science fiction series ever written. He wrote the novel treatment of "Fantastic Voyage."

Aside from his book and magazine writing, Asimov has served as a professor of Biology at Boston University.

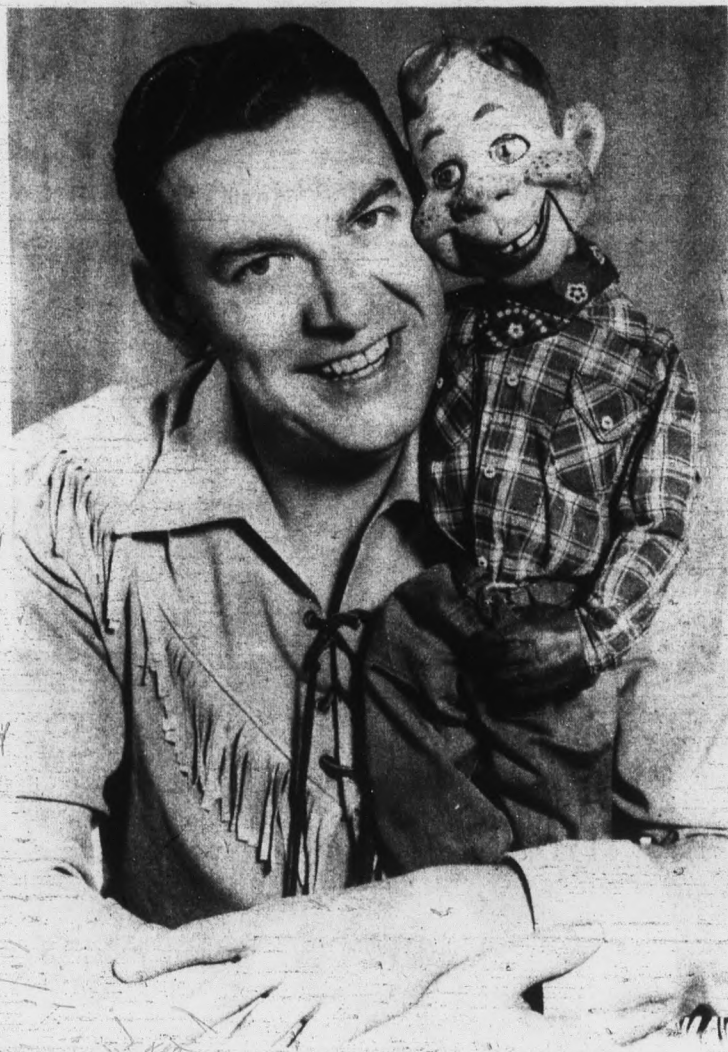
This event is sponsored by the Program Board.

The show consists of a film of the television show's tenth anniversary presentation and then the appearance of Buffalo Bob, speaking about his experiences with the show and answering questions from the "Peanut Gallery."

"Howdy Doody" first appeared on NBC Television in 1948 with Buffalo Bob Smith and the original Clarabell the clown, Robert Keeshan, who later went on to become Captain Kangaroo. Among the inhabitants of Doodyville, both live actors and marionettes, were mayor Phineas T. Bluster, store owner Cornelius Cobb, Chief Kowabong, Princess Summerfall Winterspring, the Flubadub, who was seven animals in one, Howdy Doody and his sidekick Dilly Dally, who could wiggle both ears.

Originally a weekday afternoon presentation (shown opposite "Mickey Mouse Club"), "Howdy Doody" was moved to Saturday morning later on in its 12 year run. Though often criticized by parents and educators as having no social or educational value, "Howdy Doody" was the dominant children's show of its era and one of the longest running and most successful programs in television history. Early in the 1950's it was so popular that there was a several year waiting list to get on in the Peanut Gallery.

Tickets for "Howdy Doody Time," sponsored by the Program Board, are on sale at the Center information desk for \$1.



College Theater Festival, Federico, Back Alley

GW will again be one of the hosts for the American College Theater Festival, now in its third year. The festival, administered by the John F. Kennedy Center for the Performing Arts, brings the ten outstanding examples of collegiate drama to Washington each spring. Half of the plays will be presented in the University Center Theater, while the other half will be staged at Ford's Theater.

Last year's festival included four original plays. This year only one is being offered. Also, there was a heavier emphasis last year both on the 20th century and on American drama. This year's festival includes two Greek plays, a German, a French and an English.

The festival this year begins March 21 at GW with a rock musical version of Aristophanes' "The Birds," performed by Cleveland State University. East

Texas State University will open at Ford's Theater on March 23 with William Saroyan's "The Time of Your Life."

Also selected to perform in the festival, in order of appearance are the State University of New York at Albany with Ronald Ribman's "Harry, Noon and Night;" University of Kansas with Arthur Kopit's "Indians;" Southern Illinois University with Harold Pinter's "The Caretaker;" University of North Carolina with George Buchner's "Woyzeck;" Southwest Minnesota State University with Percy MacKaye's "The Scarecrow;" University of Evansville with Moliere's "The Imaginary Invalid;" Occidental College with the original play, Omar Paxson's "The Ballad of Sanki Merser;" and the University of Massachusetts with Aristophanes' "The Clouds."

Each production will have three performances. Ticket prices are as follows: Sunday through Thursday evening, \$2.75-\$3.75; Friday and Saturday evenings, \$3.25-\$4.50; Matinees, \$2.00. There is a 50 per-cent discount for GW students at all performances, and a 25 per cent discount for all other students.

The American College Theater Festival is sponsored by American Airlines, American Express and the American Oil Company.

"Federico: Una Noche de Teatro con Federico Garcia Lorca," an anthology of the works of the noted Spanish dramatist and poet, will be presented in Experimental Theater, Studio A of

Lisner Auditorium tomorrow through Sunday at 8:30 p.m. There will be an additional performance Saturday at 6 p.m.

The production is directed by Joe Sueiro and features him and Nancy Cahill, Laddie Jaramillo, Patricia Triana and Jose Manuel Sossa. A 25 cent contribution is requested.

The Back Alley Theater at 1365 Kennedy Street, N.W. recently suffered extensive fire damage which will cost \$20,000 to repair. Anyone wishing to contribute any amount of money toward the restoration of this community theater should send checks to Back Alley Theater, Box 4588, Washington, D.C. 20017.



Blood, Sweat and Tears appears this coming Sunday, March 7 at 3 p.m. at the Washington Coliseum. Tickets for reserved seats are \$4, \$5 and \$6, available at the Coliseum, Woodward and Lothrop, Sears, AAA and Ticketron. This will be their only Washington-Baltimore area performance this year.

Washington, D.C. - Our 'Most Despicable Infirmities'

By Michael Schachere

"The Future Is Not What It Used to Be," by Patricia Browning Griffith. Published by Simon and Schuster. 224 pages. \$5.95.

Washington, D. C. is the city of Nixon, the F.B.I., red satin beaurocracy, of the ethereal past . . . and present, of quaint hundred thousand dollar Georgetown brownstones, that speak of deals made and lives ruined, of ivory covered embassies along Massachusetts Avenue. But largely and most essentially it is where urban America displays its most despicable infirmities. . . a nightmare.

It is the city where the blacks, the nation's most oppressed minority, have come to settle; bringing their families up from the South where the only promise of the day was the KKK, infertile land and the crushing poverty.

Yes, Washington is a black city, where the hope of the North has dissipated into a cruel jungle of urban despair. It is this city which Patricia Browning Griffith (wife of philosophy professor W. B. Griffith) has written about.

The author tries to focus in on what it is to be part of "this America," the one we all know from an incredibly distant vantage point. Sunny Tidwell, the protagonist, in trying to make some sense out of her ironic and sometimes tortured life, experiences the vulgarities of the ghetto during its most vulgar times — the riots of 1968. This eventually precipitates her own emotional downfall.

However, what makes this book a depressing one is that one finds (speaking from a white middle class viewpoint) that it sharply pricks and offends some dark, undefinable area of the soul. After all, most of us (and I include myself) at GW belong to that now uncelebrated social stratum known as the "white" middle class. And being unsuccessful, unhappy hedonists, there is an unmistakable pang of discomfort to be felt in reading about the misadventures of the tragic heroine. And Sunny Tidwell is the tragic heroine of the worst sort, a victim of the white middle class, who tries to transcend her provincialism and is broken in the end.

Sunny is 26 years old, intelligent, somewhat attractive, yet not Id-ish. Being independently-minded, she has broken away from her wheeler-dealer-politician father. She is living with, and not married to, her boyfriend Fletcher — a sympathetic

young man who loves and understands her, etc.

Mrs. Griffith, with considerable literary skill and psychological insight, explores (through the first person) the vagaries of Sunny's mind; the schizophrenic childhood and Sunny's intense conflict with her father who practically demands that she become the up-right American girl, i.e., marriage, babies, house in suburbia.

Another major conflict facing Sunny is the demand of her own womanhood and her relationship to Fletcher. The ravages of Sunny's omnipresent past impede the fruitful development of their relationship. Mrs. Griffith intertwines Sunny's past with the present, threading these two points into a continuously exploding now. Because

of her inability to cope with these pressing problems, Sunny's relationship with Fletcher is severed and she flees from her past, "escaping" into a rundown apartment in the heart of the black ghetto.

The one major fault with the book lies in its unidimensionality of tone. From the first page of the book to the last there is an ever-present feeling of melancholy that runs through every character and through the larger conflict as a whole. The light moments of the book seem indelicate and forced. But generally, the book tactfully characterizes real people in the real moments of personal conflict.

Once again, this is not a happy book because it rings that nasty chord of a long suppressed truth. Sunny, a white

girl, caught up in the harsh ugliness of the ghetto, perhaps unwittingly, having given up the chance to live the safe and secure life, the "normal" life, with her former lover Fletcher, in genteel Texas. The contrast boggles the mind. And it is from these horrible boggles that the point comes across again and again. What sort of life should we choose — the safe sterility of the suburbs or country — or the city where "the real is a matter of being without artifice, concerned with basics."

But perhaps the book and these questions point to the higher realization about our own perceptions concerning the most fundamental problems confronting us, for "whatever we know about people is just what we daydream, even what we know about ourselves."

Xenakis' New Classical Sound

By Stephen Allen Whealton

Until recently, the idea of recent "classical" music has usually been an unpleasant one — and rightfully so in many ways. Most serious music written during the past few years seems to be intended for the minds of musicologists rather than for the ears of mere listeners. Occasional grunts, squeaks, and much silence characterize this music.

Predictably, composers revolted against this fashion. A leader of this revolt was a Greek composer, who even then had made his home in Paris. The year was 1954, and the kind of cerebral, ugly, and unapproachable "mind" music described above dominated composers' thoughts.

Iannis Xenakis helped the mood of the times to change. By writing two pieces, he began a train of fashion which has moved in far better directions. I think Xenakis' music shows his own background in architecture. Imagine musical sounds changing almost like a slowly-moving sculpture. There are no melodies, no pulses fast enough to be called rhythms. Everything is sound, and everything is very slow.

The first two pieces which made this revolutionary change (for the better) in NEW music are both available on the same budget recording. The label is

Vanguard cardinal, and the number is C 10030.

Maurice le Roux conducts the orchestra of the ORTF (or the French radio-TV office), in Xenakis' first two blockbusters, and they make quite a pair. "Metastasis," the first of the two, has a notable opening. Contrasting his piece completely with the intellectualized pippings of the music all around him, Xenakis made this work begin slowly. A single note is played by all of the stringed instruments. Imperceptibly, these strings begin to slide away from this note, one at a time. This gigantic whining slide continues until all of the instruments of the string orchestra are playing different notes. The process takes about a minute. If you cannot imagine this sound, you simply have to hear it.

"Pithoprakta," Xenakis' second piece, also features an extremely fascinating opening. Here, the stringed instruments are again featured, but in this case the instruments are tapped by their players' hands, rather than being played in a normal way. This is no pop-art joke. Xenakis is simply getting an interesting, if unorthodox, sound. The pattern which he has created for these tapping sounds is intricate, but easy to hear. It sounds like a horde of

quiet horses approaching in the distance, tromping by, and then scurrying away. After it happens once, it happens again. One horde goes by, and then another. A couple of times, an isolated group of tappings is heard, and it, too, is gone. After the groups of tapping-sounds have ended, the piece proceeds.

Both "Pithoprakta" and "Metastasis" are mixed blessings. Xenakis himself has never been as thoroughly unhappy with the old grunting and squeaking sounds as I am, for example. His music abounds with the very same old noises which he also helped to make obsolete! Nevertheless, these two pieces are historically important, and for most of their length, completely beautiful and interesting to listen to.

On the flip side of this disc there is a later piece by Xenakis, called "Eonta." This is, unfortunately, a complete reversal by Xenakis to more conventional and uninteresting sounds. Later, fortunately, Xenakis returned again to his original ideas and did many new interesting things with them, but in "Eonta" the situation is not very promising.

So, if you are musically adventuresome, try this disc. The list price is only \$3.50, so you can possibly find it for less. It is a real milestone in music, and it is also very beautiful.

The Program Board presents

"Butch Cassidy & the Sundance Kid"

Thurs. and Friday
7 & 9:30
Center Ballroom

Buy Tickets First
at 1st Floor Box Office

A FESTIVAL OF GREAT AMERICAN FILM DIRECTORS

March 9 RED RIVER

In the grand tradition of the Old West, Howard Hawks directs a classic western film in the genre of "Covered Wagon", "Cimarron" and "The Iron Horse". A memorable struggle amongst cattle, Indians, hunger, thirst, cold, heat, the Red River and John Wayne.

March 23 THE NUN'S STORY
April 20 A STAR IS BORN
May 4 ALICE'S RESTURANT

Showings at 7 & 9:30; Room 100, Building C
Donations: \$.50

Merce Cunningham

Merce Cunningham is known as the choreographer who choreographs by means of chance methods. It is not his only method. He is known for his collaboration with John Cage. Together with stop watch in hand, each timing the duration of movement and sound in minutes. Time aspect is more than minutes to them. These are but devices. Behind the devices are new theories and concepts which had and are having vast influence in the music and dance arts of the contemporary scene.

An opportunity to see, hear, and discuss dance with Cunningham and members of the company will be offered Monday, March 15, 4-6 p.m., Lisner Auditorium, by the Washington Performing Arts Society and the GW Degree Programs in Dance. General admission is \$1.

Merce Cunningham and Company will appear in concert Tuesday and Wednesday nights, March 16 and 17.



On Repetition

The Hush falls over the Thröng, as We enter the Room,
Before, there were no Attitudes of depression, or gloom;

One Girl whispers fiercely, receives the bromidic Reply,
A Few mingle feebly, but avoid searching Eyes;

The Beer now flows quickly, and the Crowd roars with Laughter,
Small talk turns to dark rooms, at the Party right after;

We move to the den room, with fervent hopes of finding,
A Group with some favor, which won't gaze as if blinding;

A Girl, miniskirted, freed Mind in a Stupor of Wonder,
Stumbles up, smiling gaily, baits the Trap for a Blunder;

Now We comment, hearing music, on McKuen and Beethoven,
But, by now We're ashamed, at Thoughts blurred, interwoven;

As the Sable cloak of Midnight comes rippling down,
We watch our Guests leaving, for Home, or Georgetown;

The late hour Darkness bears a personification,
Which is billowing over the Blacker parts of the Nation;
For the moment, now lonely, with the Oath loudly sworn,
We instinctively retire to the Walls of the Dorm;

Our Defense thus arises, but not by a Gun,
There is no Time for wasting, 'cause tomorrow's the Sun

—Randy Smith and Mike Battle

Not Quite Living in the Twentieth Century

By Marty Bell

56th St. at 10th Ave. in the big city last Friday afternoon. Pay the cab driver and lifting my head, panning from left to right I am first hit by the falling brownstones and fading four story apartment buildings. People hang out of their curtainless, shadeless windows in their undershirts looking for . . .

Sweeping pan completes its 275° arc and rests on the half block long clean brick building with the awning that reaches the curb reading Twentieth Century Fox.

Up the steps to the gawdy, empty lobby where the first of the tough guards eyes anyone who enters.

"Mr. Steinberg in the legal department. Yeah, there's a Marty Bell here to see you. No. Says he was sent by a Sidney Garber. Okay.

"All right. He said you can go up. You know where it is? Take the first elevator to the third floor, go right out of the elevator, all the way down to the end of the hallway, make a left, go through that door and down to the end of the hall past Mr. Zanuck's offices and into the legal department. Got that?"

Elevator doors open on the third floor and a full wall collage of the stars is staring me in the face. The stars — Paul Newman, Robert Redford, George C. Scott, Jason Robards, Katharine Ross, Elliot Gould, Brenda Vaccaro, . . .

Make that first right and the giant color picture board is in the process of fading from "Tora! Tora! Tora!" to

"Little Murders" to "P.S. I Love You."

Down all those halls past Zanuck's offices. Everything in this building is past Zanuck's offices. Into the legal department.

Norman Steinberg is a tall, slightly hunched over, graying man who must be in his 60's. He has been with Twentieth since the days before the screen talked. He has been through it all in his time and you can't miss seeing this in his face.

"Looking for a job in this business? You come at the worst possible time. This business has never been where it is now. Nobody knows what pictures to make. Nobody. They're all running scared.

"We made 'Butch Cassidy' and 'MASH' last year and we still lost 35 million dollars. Who can figure it out? No one knows what to do. It takes at least two years between the time an idea is formulated and a picture is released.

Who can tell what they'll want to see two years from now?

"These people here are my friends. I was with them when this business was at its height. I'm glad that I have only a few more years to go here but my friends have to go on after I leave.

He turned and stared out the window behind his desk that looked out on a brick wall. He reminded me of Bartleby, cut off from all that is going on outside. But his being cut off is not totally by choice.

How many times lately had he made this same outpouring to people? Just five years ago was the "Sound of Music" and 20th was paying for the whole industry. But then came "Star!", "Hello, Dolly" and "Tora! Tora! Tora!"

"Oh, yeah. 'Little Murders' got good reviews. It's doing well here. But not well enough. The small pictures that make a couple of million dollars are all

right. But they don't pay for the others. We need the biggie. I don't know why 'Love Story' is such a big hit but that's the kind of picture we need."

F. Scott Fitzgerald's description of the daily routine of his last tycoon is an obituary to the days that Darryl F. Zanuck once knew. Writing plots, rewriting synopses, making stars, watching rushes, reshooting scenes, editing films — this was the existence Zanuck loved and tries to relive by controlling every aspect of "Tora! Tora! Tora!" We all know the result.

"Maybe Darryl's getting a little senile. But he's been around this business a long time and he remembers when it was at its peak. I'd rather have him at the top than some youngster who doesn't know what it's all about.

"Nobody really knows what happened between him and his son. I knew there was friction for a long time but I didn't realize what the result would be. The new production head is the man who made 'Tora!', Elmo Williams. He'll do the work and Darryl will maintain control."

The motion picture "industry" from within hundreds of yards of corridors of concrete and carpet. The motion picture "industry" from within the long corridors of the mind that has lived through all its stages. A sad, lonely picture. Lonely because there is no longer anywhere in this set-up to turn to for help. Sad because there is a whole new set-up outside that these people cannot see.



I Was Sad; A Little, On The Twentieth



photo by RESNIKOFF

"Hi, how you been and where?"
(Fred always sticks his hands in his stupid pockets when you meet him.)

"Shopping with Karin can you believe
it getting married next week to

Steve on leave from the service and
oh yeah, she's just well . . .

Radiant,
you know . . . and then he's going
back goddam
war."

—Karl Avdek

Of Cabbages and Kings

A Look at Next Year's Drama Season

Mark Olshaker

Next week the drama department begins choosing the plays which will compose its next season. In making the selection, Sydney James, Nathan Garner, Dean Munroe and the drama majors should have two primary considerations: what benefit the participants will derive from each show and how the University community will be served.

Despite one high level and two competent productions, thus far this year, it is questionable whether the department has genuinely fulfilled either of these main considerations. As I mentioned in a column last fall, what is noticeably lacking in this year's schedule is any example of solid realism (though "The Devils" may prove to be).

I refer to realism here in the sense that it can best train actors; that is, from a characterization standpoint. By this definition, both "Death of a Salesman" and "Our Town," for example, do qualify. My simple logic is that before an actor tackles Samuel Beckett, whose best characters are skillful syntheses of many important human elements, he must be able to handle the direct communication of these elements.

It happens that there are many outstanding plays which fit this

category, and a good deal of them are American, which should facilitate both the cast's and audience's ability to relate to them.

The second consideration, which is of equal importance, is the servicing of the drama department's primary audience, the GW community. Dr. James has consistently, and responsibly, spoken on the need in collegiate theater to present "solid" meaningful drama which is often financially unfeasible in commercial theater. He has made his classes and his majors aware of the importance of dramatic literature and of the role it can perform. It only stands to reason, then, that the drama season should reflect this philosophy, rather than attempting to pander to supposed audience "tastes," as I believe to be the case with both "Futz" and "Little Mary Sunshine."

Next year, the department is trying to arrange performances at various high schools and possibly make use of Lisner Auditorium so that more of the general public may take advantage of the plays being offered. For this reason, it is even more important that the season do credit to the talent we are all pledged to developing at GW.

Possible choices for next year already mentioned are varied, one of them being a Tennessee Williams play.

Though "Camino Real" was in the early running it has wisely been eliminated as it is perhaps Williams' least realistic work, and not generally considered to be among his best. Arthur Miller and Eugene O'Neill might be even better choices, both from the actors' and from the audience's standpoint.

Other possibilities include a Restoration drama, which could be enlightening at a drama department which has not previously dealt with this era. Also mentioned was an Irish play, specifically Brendan Behan's "The Hostage." The play is well-respected, but again, if this important aspect of theater is to be represented, they should attempt the richest and fullest play manageable. I would suggest a Sean O'Casey play.

Repeatedly throughout the year James has expressed interest in doing a play by the modern French dramatist, Jean Genet. James is certainly competent to do this, having directed several of Genet's works and possessing a sound background in modern European theater. However, he would probably be forced to "over-direct" and compensate for the inexperience of his actors, and they would probably derive small benefit compared to doing a play by August Strindberg, for instance, another European of about 60 years

earlier, for whom James also has high respect. In his own way, Strindberg is a greater pioneer in modern theater than Genet, and a better writer as well.

If the department feels a need to present a musical, there are many possibilities which would be worth presenting. And the benefits to the participants in seeing how this fairly elaborate form of theater is staged are without question.

The final possibility is an original play; either by a GW student, or a work which has not been previously performed. The benefits of this for the department and the community would be great, assuming that careful selection is made.

Now that nearly an entire season under new direction and greater strength has taken place, the members of the department should have a fairly good idea of its strengths and weaknesses and a good feeling for the type of drama GW needs. They should also realize that rigorously training actors and pleasing an audience need not be mutually exclusive. Hopefully, when the plays for next season are chosen, they will reflect the highest traditions of drama, rather than simply current fancies. Only in that way can the department begin to broaden itself and live up to the potential which its members possess and the University deserves to see.

'Web and the Rock': Agony of Young Artist

By Mark Olshaker

"The Web and the Rock," by Dolores Sutton. Directed by Davey Marlin-Jones. Sets and lighting by T.C. Behrens. Costumes by Gail Singer. At the Washington Theater Club.

THE CAST

Usher	Jamil Zakkai
Esther Jack	Dolores Sutton
Julia Webber	Ruth Maynard
George Webber	Stephen McHattie
Jim Flemmons	Michael Forella
Lily Farrel	Margaret Winn
Mary Morgan	Suzanne Zenor
Fritz Jack	J. S. Johnson

"The Web and the Rock" is overly-long and repetitious, but on the whole a sensitive and moving drama. Based on the love affair of theatrical designer Aline Bernstein and novelist Thomas Wolfe (whose book of the same title inspired the plan), it deals with the agonies of the young artist's creative struggle. It is all the more poignant when we realize that Wolfe, one of this country's most prodigious writing talents, died when he was only 38.

The play, written by female lead Dolores Sutton, is so constructed as to give Wolfe's short life and even shorter writing career a sense of inevitability. We begin with the funeral of George Webber (Wolfe's autobiographical pseudonym in his later novels) and the appearance of Esther Jack (Miss Bernstein), a woman nearly twice his age whom he once described as "the best friend I ever had." The rest of the play is presented in flashback form,

tracing their passionate but ultimately tragic relationship.

Webber and Miss Jack are total opposites. He is a young, immature and unsophisticated southerner whose only real interpersonal relationship has been with his bigoted, domineering mother. Esther is a famous, sophisticated, beautiful designer who succumbs to both his charm and worship of her, and who sticks by him when he most needs her and most wants to get rid of her.

But though it is Esther who is always making allowances for George, giving him the courage and the drive to write when he is convinced of his own failure, and he eventually gives her nothing but anguish and scorn, we do not automatically sympathize with her and detest him. Rather, we feel more and more for his struggle at self-realization, both as an artist and as a human being, just as we feel for Esther in her fortitude and pure, selfless love.

To avoid much of the play's repetition — he explodes at her, she begins to leave, he retracts and asks her back — Miss Sutton could have cut it down without sacrificing any of its impact, or she could have included more from the novel, most aspects of which are necessarily left out of the play. Also not touched upon is Wolfe's trip to Europe, during which he did much of his writing, but which is skipped over in the play.

We can respond when George says to Esther, "Forgive me for the agony in my mind; for the way I love you."

Aside from its repetitiveness of obvious factors in the couple's relationship, "The Web and the Rock's" primary shortcoming is in its definition of Miss Jack's character. Nearly half the play has gone by before we really see what she has to offer George; what he sees in her. It is not until he begins to treat her like dirt and she does not respond in kind that we see what she is really all about.

It is interesting that the actress who wrote this play has given herself the weakest lines. Perhaps she was wary of stacking the deck too heavily in Miss Jack's favor. But Dolores Sutton's warm and tender performance compensates for many places where the script is lacking. She says that "The Web and the Rock" is "still in the process of being formed." Hopefully, she will be able to enlighten us earlier as to Miss Jack's virtues without detracting from the character of George.

Playing opposite her as George, Stephen McHattie gives one of the best performances seen at Washington Theater Club in recent seasons. He is intense and fiery, but always in possession of the control which is so demanded by this play. Much of his emotion is conveyed by his highly expressive face. He portrays George

almost as a manic-depressive, but he always maintains the ability to communicate that which the individual moment calls for.

The staging and setting are poorly-defined and we seldom have a sense of location. This puts an added



STEPHEN MCHATTIE

burden on the two principals, but they are up for the challenge. The blocking is generally sloppy, and unless you happen to be seated in the center of the theater, you lose a good bit of the action.

It is not easy to construct a play, which is a public spectacle, out of material concerned with the creative process, which is an inner struggle. But "The Web and the Rock" is an honest attempt, and with greater development, it will be an even more successful one.

Corcoran Biennial Exhibit

By Matthew Rohn

The Corcoran Gallery of Art's 32nd Biennial Exhibition of Contemporary American Painting is a remarkable show in which both the breadth and depth of current American painting is well shown.

Gallery director Walter Hopps deserves a great deal of recognition for the method which he used to select the exhibitors. He invited 11 well-known contemporary painters of very divergent styles, ideals, and techniques to show their works and requested that each of these artists choose another painter who would also be shown in the exhibition.

Each of the 11 Hopps-selected artists tended to choose another painter who was expressing basically the same idea as the artist who selected him, but was using a different technique or had a slightly different perspective. Thus, varying art styles from Roy Lichtenstein's pop medium to Robert Irwin's non-canvas quasi-sculptural medium were represented by Hopps'

selections. But at the same time, the Biennial show avoids being a shallow survey of current trends in American painting because of the inclusion of the artists who were chosen by their colleagues.

For instance, Wayne Thiebaud demonstrates a use of photographic "super realism" to express contemporary life's mechanical, empty nature, which is similar to what Richard Estes, the artist who selected Thiebaud, says in his paintings. Thiebaud, unlike Estes however, paints people rather than urban scenes and places his figures on empty canvases where they cast eerie and unnaturally large shadows.

A similar parallelism between almost all of the 11 pairs of artists can readily be seen in the remarkably inclusive exhibition. From now until April 4, visitors to the Corcoran Gallery will have a very good chance to witness the extraordinary scope of American painting in a manner which is concise but comprehensive.

'Dawn' Not Promising

By Dave Bryant

"Promise At Dawn," now at the Janus 1, might be better titled "Auntie Mame Goes Continental." Melina Mercouri plays an Auntie Mame figure with an accent, since the film unravels before a background of Russia, Poland, and France. Also, the central theme of the film is identical to that of Patrick Dennis' book: the relationship between a little boy and a mother figure, except that in "Promise At Dawn" the relationship is between mother and son rather than nephew and aunt. And the book upon which the film is based is by Romain Gary, not Patrick Dennis.

Generally, "Promise At Dawn" is a disappointment. I anticipated a romantic, nostalgic study of a strong, vital woman and her adoring son, but instead I received a sentimental paean to Mom, or, in other words, a film about Romain Gary's mother, not about the relationship between her and Gary.

This situation is partly the fault of Melina Mercouri. She usually overplays her roles, sometimes to superb effect such as in "Never on Sunday" and sometimes to less than that such as in "Promise At Dawn." Miss Mercouri virtually chews up the scenery, she dominates the film so. Certainly the movie is primarily about her, but her son should not become a mere appendage to his mother as he does here. He is equally important.

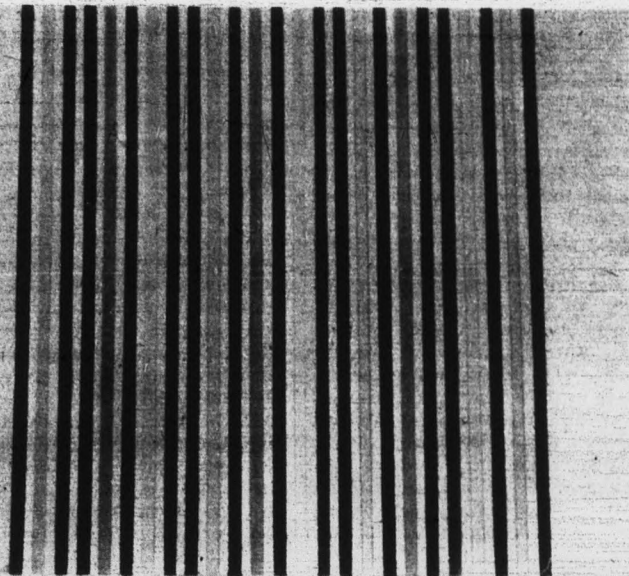
Furthermore, the character we encounter is not the unique, remarkable woman that Gary's mother undoubtedly was. Instead she is a sharp, lovable zany doing impossible and impetuous things, such as claiming to represent a famed dress designer and hiring a friend to impersonate the designer for the benefit of her customers, and working at all sorts of madcap jobs: walking dogs, hawking silverware, and painting merry-go-round animals. Probably the real woman did all these things, but not the way Mercouri does them: she was not an Auntie Mame.

The rest of the blame for the film's fizzle must go to Jules Dassin, who produced, directed, and wrote "Promise At Dawn." Dassin has replaced emotion with sentiment and love with mush. Some of Dassin's scenes are unbelievably corny, such as a segment in which the members of a Russian acting troupe bid a musical farewell to their fellow Thespian (Mercouri), who plans to go to Poland. They sit at a table surrounding her, mouthing the words to a virtual oratorio only too obviously pre-recorded, and Mercouri cries torrents. It has to be seen to be believed.

Yet, despite all "Promise At Dawn's" faults, the movie still retains some charm. The pure, loving relationship between a mother and her son, free of all the Freudian complications, is an irresistible theme, and some of that beauty carries over to the film. Also, although Mercouri overacts, she has many fine moments, particularly in her last scene when she is gray, wrinkled, and dying; she ages magnificently.

The music tends to be loud, but I love ringing, zestful Mediterranean music and perhaps you also may enjoy it, and not mind the loudness. The soft, slow-motion photography is a little cloying but nevertheless romantic and sensitive and quite satisfying. And Assaf Dayan, son of Moshe Dayan, is still more of a novelty than an actor as Romain Gary grown up, but he is nonetheless appealing and classically handsome.

In all, "Promise At Dawn" is seriously flawed, mostly due to Mercouri and Dassin so shamelessly indulging their egos. But it is not a complete failure; where the film could have been great and exhilarating, it is pleasant and affecting. "Promise At Dawn" is not disappointing so much for what is there as for what could have been.



Cream Concert On the Tube

By Greg Valliere

Good rock music on television has been particularly scarce, save for an occasional NET special. It will therefore come as a surprise to find the Cream on WTOP next Tuesday night at 7:30.

Channel 9 will televise a feature-length movie, seen only once in the area, of the Cream's last concert. The movie is worth watching, especially for any of you speed freaks out there.

You must first be forewarned that the announcer is a ridiculous, pompous-assed Britisher, with a very snotty accent. His lines are limited, but nevertheless devastating to the mood.

The music is superb — hard and driving. It's been a couple of years now since the group disbanded, and many people have probably forgotten just how good Cream was. The movie offers ample proof, along with penetrating focuses on all three musicians.

Eric Clapton, perhaps the greatest lead guitarist in the world, performs so well one wonders how he could possibly improve. But while Clapton is a great musician, he leaves something to be desired on stage, and his expressionless face seems out of place with his sweating, driving partners. Perhaps he should have stayed in the studio.

Just watching Ginger Baker's face is a trip. A spectacular drum solo is naturally included in the movie, and one remembers that Baker pioneered the tactic, and that his many imitators are hardly worthy of comparison.

The close-ups of Jack Bruce are fascinating. With all the talk in recent years of great lead singers: Jagger, Winwood, Joplin, Slick, etc., it's surprising that Bruce has been so seldom mentioned. Not a bad bass player, either...

Aside from the excellent concert cuts, the movie devotes some time to interviews with Baker and Clapton. (The original version included a talk with Bruce, but a WTOP official had to cut a few minutes, and decided to axe Bruce because "he's a pretty nasty, surly fellow... who didn't contribute much in the interview." Bet it was worth watching.)

The Baker interview was enchanting, with Ginger slurring and mumbling like a little child, half starved and ready to collapse. But when he picks up his sticks to demonstrate ("I like to try four different beats at the same time with each hand and foot") you realize he has plenty left.

The Clapton interview will paralyze all guitar freaks. He casually demonstrates some of his "basic chords and progressions" while sitting backstage. His fingers move like... well, you just have to watch them to believe it.

Farewell from the Cream

photo courtesy Lubell

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Mar 3-6	Betty Davis, Leslie Howard in W. Somerset Maugham's Of Human Bondage (1934) "Probably the best performance ever recorded on the screen by a U.S. actress." —Life Magazine	&	Burgess Meredith, Lon Chaney Jr. in John Steinbeck's Of Mice and Men (1939) directed by Lewis Milestone
Mar 7-8	Irene Papas in The Euripides Classic Electra (1962) directed by Michael Cacoyannis	&	Rafael Rivelles, Juan Calvo in Cervantes Don Quixote De La Mancha (1948) directed by Rafael Gil Spanish with English titles
Mar 9	James Aubrey, Tom Chaplin in William Golding's Lord of the Flies (1963) directed by Peter Brooks	&	Randolph Scott in James Fenimore Cooper's Last of the Mohicans (1936) Binnie Barnes, Bruce Cabot
Mar 10	Nikolai Cherkassov in Alexei Tolstoy's Peter the Great, Part I (1937) directed by Vladimir Petrov	&	Nikolai Cherkassov in Alexei Tolstoy's Peter the Great, Part II (1938) directed by Vladimir Petrov
Mar 11	James Hayter, Nigel Patrick in Charles Dickens' The Pickwick Papers (1953) Hermione Gingold	&	Walter Huston, Edward Arnold in Stephen Vincent Benet's classic The Devil and Daniel Webster (1941) Simone Simon Gene Lockhart

Mar 12-13	Charles Laughton in Victor Hugo's The Hunchback of Notre Dame (1939) Maureen O'Hara	&	George Orwell's classic Animal Farm (1955) Louis De Rochemont (Color)
Mar 14-16	The Tyrone Guthrie Production of Sophocles' Oedipus Rex (1957) Featuring Stratford Ontario Shakespearean Festival Players (Color)	&	Irene Papas in the Sophoclean classic Antigone (1962) Screenplay adapted from the original Sophoclean Text of 441 B.C. of the Final Play in the Oedipus Trilogy
Mar 17-18	Orson Welles, Jeanne Moreau in Kafka's The Trial (1963) Anthony Perkins Romy Schneider	&	Maximilian Schell in Kafka's The Castle (1969) directed by Rudolf Noelte (Color)
Mar 19-20	Leslie Howard, Merle Oberon in Alexander Korda's The Scarlet Pimpernel (1935) Ramond Massey	&	Jose Ferrer in Edmond Rostand's Cyrano de Bergerac (1950) Mala Powers
Mar 21	Tommy Kelly, Walter Brennan in Mark Twain's Adventures of Tom Sawyer (1938) David O. Selznick's Production in Color	&	Ralph Richardson in Rudyard Kipling's Four Feathers (1939) C. Aubrey Smith
Mar 22-23	Sir Laurence Olivier, Kirk Douglas in George Bernard Shaw's Devil's Disciple (1959) Burt Lancaster	&	Rex Harrison, Wendy Hiller in George Bernard Shaw's Major Barbara (1940) Robert Morley, Robert Newton
Mar 24	James Joyce's Ulysses (1967) directed by Joseph Strick	&	Horst Buchholz in Thomas Mann's The Confessions of Felix Krull (1956) Lisa Pulver
Mar 25	Michael Redgrave Margaret Rutherford in Oscar Wilde's The Importance of Being Earnest (1952) directed by Anthony Asquith in Color	&	Alec Guinness, Kay Walsh in Charles Dickens' Oliver Twist (1947) directed by David Lean Co-Starring Robert Newton Anthony Newley

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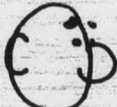
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Phil Woods at Montreux: Swinging with Anyone

By Richard O. Nidel

Phil Woods and his European Rhythm Machine at the Montreux Festival with Woods—alto sax, George Gruntz—piano, Henri Texier—bass, Daniel Humair—drums, MGM SE-4695.

Phil Woods has been recognized as one of the leading alto men in jazz for some time. A disciple of the bop era, more aptly called Charlie Parker music, Woods long ago developed his own personal style of playing. His talents have always been appreciated by fellow musicians, and in this year's Down Beat International Critic's poll he was voted number one in the alto sax category.

Although he is not quite 40

years-old, Woods has been gigging professionally for close to 20 years. He has been recorded on many albums as a sideman in the big bands of Oliver Nelson, Dizzy Gillespie, and Quincy Jones. Dates under his own name are difficult to track down, but they can be found. "Rights of Swing," a set of thematic Woods compositions, recorded several years ago on the now defunct Candid label, stands out as a jazz masterpiece.

In 1968, leaving behind a fine reputation and a lot of studio jobs, Woods split the U.S. to settle in Europe

and concentrate on his music. At the Montreux Jazz Festival in 1970 Woods and his group (the European Rhythm Machine) were recorded at the Swiss affair that has been the site of many live recordings in the past.

On this LP Woods and company show that they can swing with anyone. Woods is a musician who isn't afraid to incorporate contemporary sounds into his already mature style of playing. His ideas are intricate and he has the technical ability to execute them.

The Rhythm Machine is one of the finest trios of jazz musicians that I have

heard. Drummer Daniel Humair has played with many fine French groups and is best known for his work with the Swingle Singers. George Gruntz, in addition to the movie soundtracks he has to his credit, has worked with Lee Konitz, Roland Kirk, Dexter Gordon, and Donald Byrd. He has also composed a jazz symphony. Bassist Texier plays with fire throughout the LP and has a beautiful solo on the opening tune.

The album is enjoyable from beginning to end. Of note is the enthusiastic audience, which adds to and accurately reflects the quality of the performance.

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